

Comte St Pierre de  
Newbourg  
Studies for Harp.







STUDIES for the *MAIR*,

Composed

*& Most Humbly dedicated (with Permission)*

TO

Her Majesty.

THE QUEEN of NAPLES,

By

Count St. Pierre de Neubourg.

*Sold at Sta Hall*

*Price 8*

*London Printed & Sold by P. Birchall, N° 133 New Bond Street.*



# Advertisement.

After having for a long time studied the Harp, and dedicated many years to the Analysis of its principles, I have been convinced that the greatest difficulty met with in playing upon this Instrument, arose from the mode of execution hitherto adopted, which permitted only great Masters to attain to perfection; I am convinc'd that a method that should teach a new fingering, by the aid of which uniting the ease and neatness of the playing with the advantage of gaining still further in quickness as well as the gracefullness of the position, might not only be useful to beginners but might also become valuable to persons already instructed, who would therein find new means of making themselves thorough proficient. This is the double Aim that I proposed, when I undertook this Work. . And I shall be exceedingly happy if my researches and endeavours, should contribute to add any new degree of perfection to an Instrument already so favourably encouraged and admired by the higher Circles of Society.



At the end of each Lesson, the Left Hand should be equally applied to practise the same passage one Octave lower: that both Hands may acquire the same degree of strength.

STUDIO 1

3 2 1 + 3 2 + 1 3 1 + 2

3 1 2 + 3 + 1 2 3 + 2 1

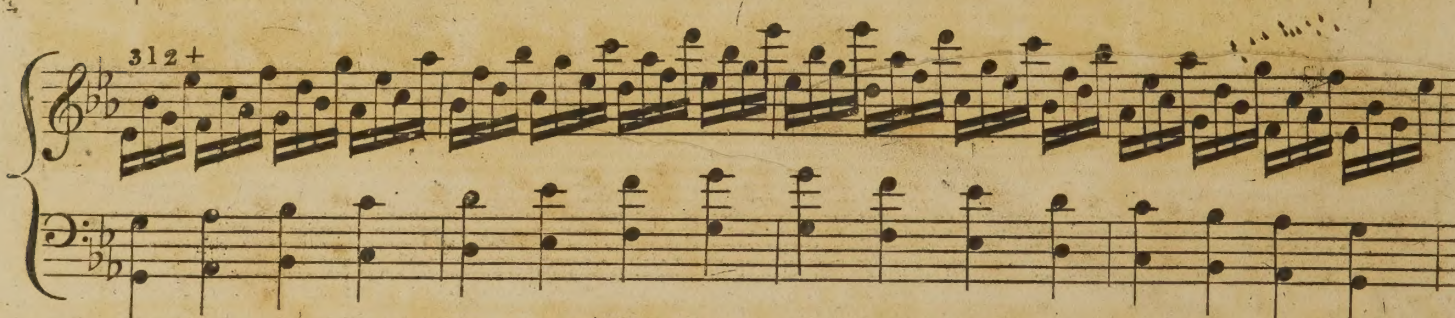
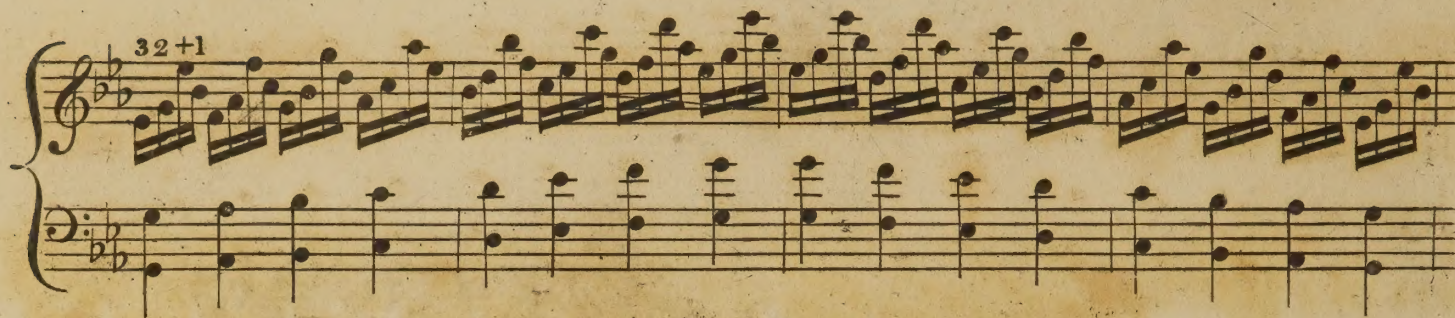
+ 1 2 3 + 2 3 1 + 1 3 2

+ 3 1 2 + 2 1 3 + 3 2 1

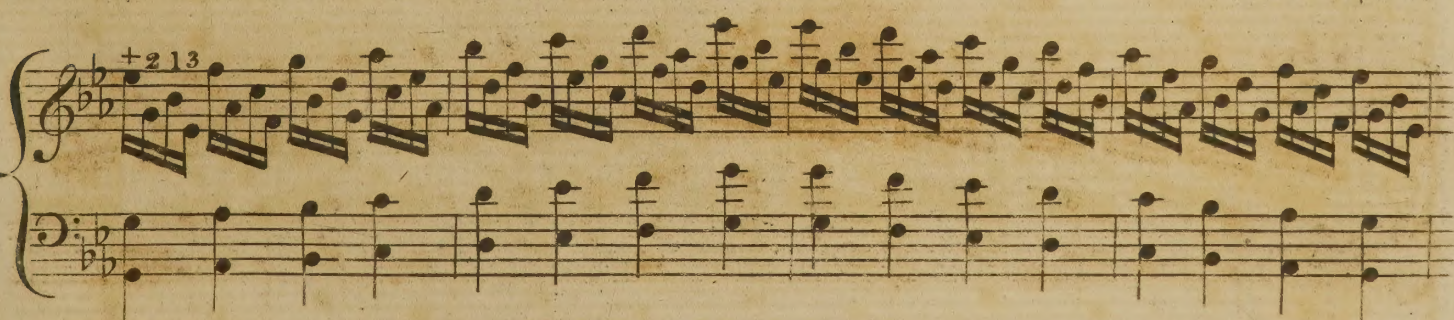
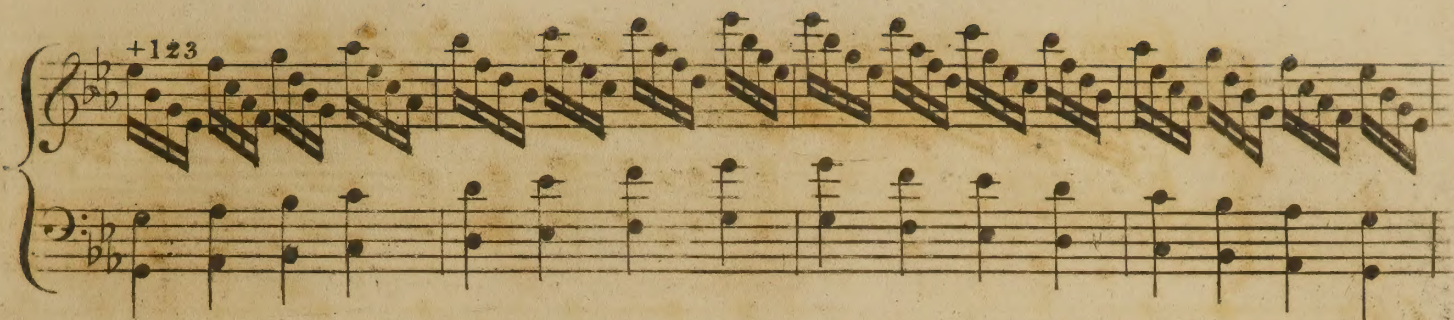


STUDIO

2



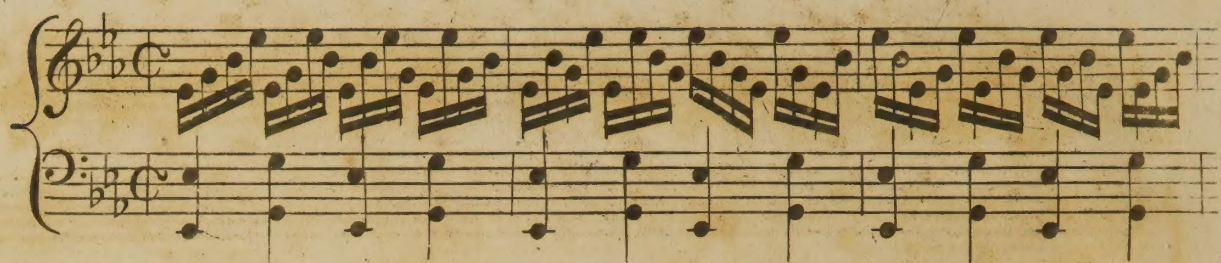






STUDIO

3





The first system of music consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The treble staff contains a continuous eighth-note melody, while the bass staff provides a simple harmonic accompaniment of quarter notes.

STUDIO

4

The second system of music is a grand staff. The treble staff features a complex eighth-note pattern with three measures of triplets, each marked with a '321+' fingering. The bass staff has a simple quarter-note accompaniment.

The third system of music is a grand staff. The treble staff contains eighth-note patterns with three measures of triplets, marked with '132+', '3+21', and '32+1' fingerings. The bass staff has a simple quarter-note accompaniment.

The fourth system of music is a grand staff. The treble staff contains eighth-note patterns with three measures of triplets, marked with '21+3', '3+12', and '+123' fingerings. The bass staff has a simple quarter-note accompaniment.

The fifth system of music is a grand staff. The treble staff contains eighth-note patterns with three measures of triplets, marked with '+123', '+123', and '+213' fingerings. The bass staff has a simple quarter-note accompaniment.

The sixth system of music is a grand staff. The treble staff contains eighth-note patterns with four measures of triplets, marked with '+132', '123+', '2+13', and '1+32' fingerings. The final measure is a whole note marked with a '1' fingering. The bass staff has a simple quarter-note accompaniment.



$2 \times 13 \quad 2 \times 13 \quad 2 \times 13 \quad 2 \times 13$ 

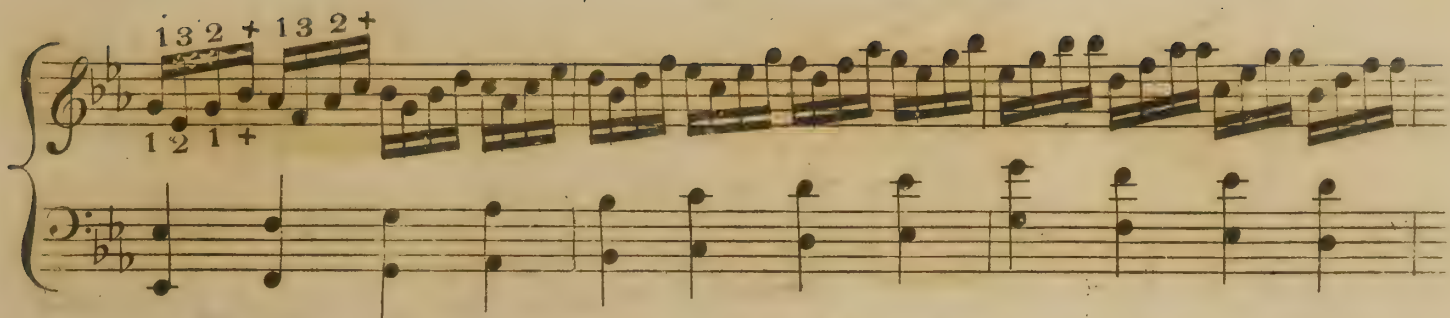
STUDIO

5

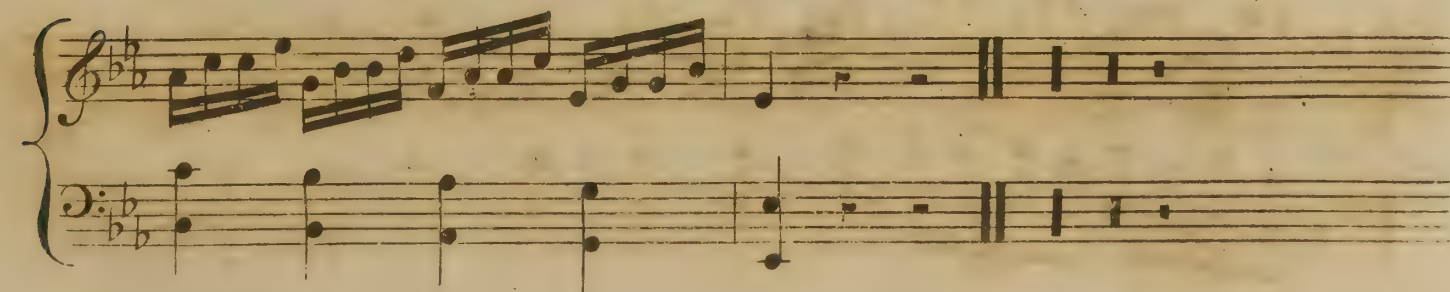
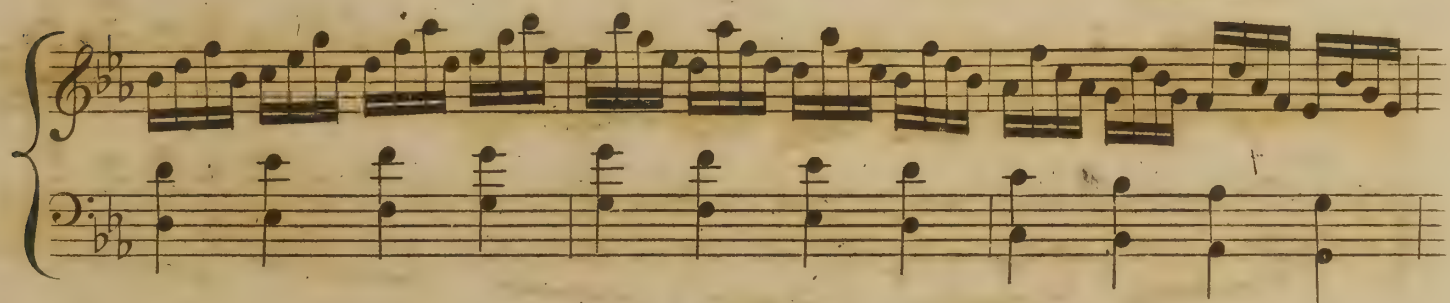
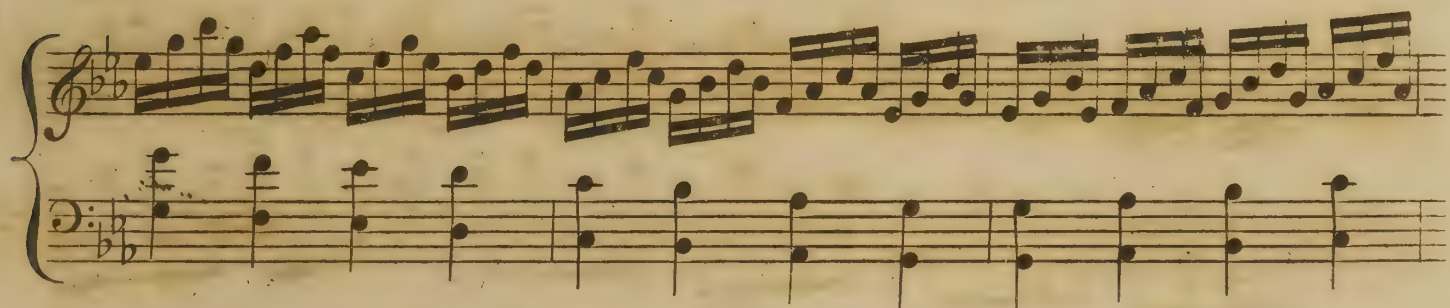
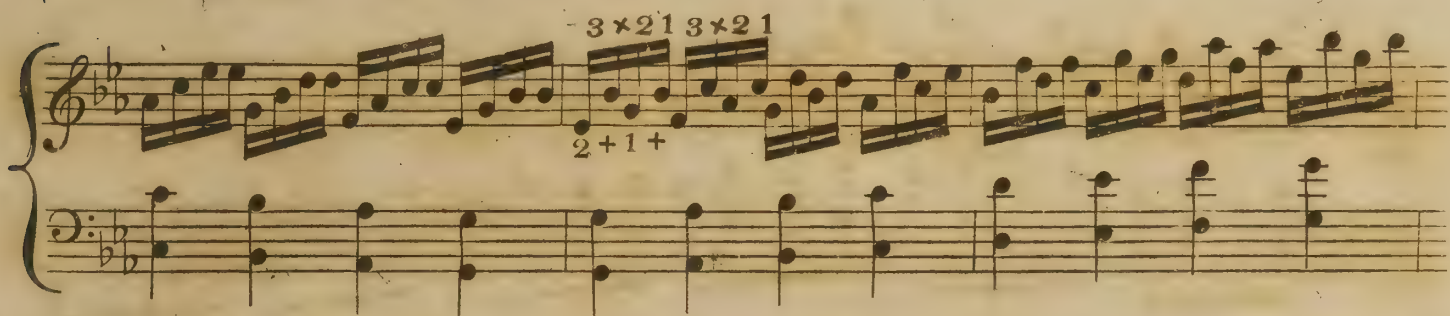
The image displays a handwritten musical score for a piano accompaniment, labeled 'STUDIO 5'. The score is written on six systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is common time (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. The first system includes a tempo or fingering instruction above the staff:  $2 \times 13 \quad 2 \times 13 \quad 2 \times 13 \quad 2 \times 13$ . The paper is aged and shows some staining.



13 2 + 13 2 +  
1 2 1 +



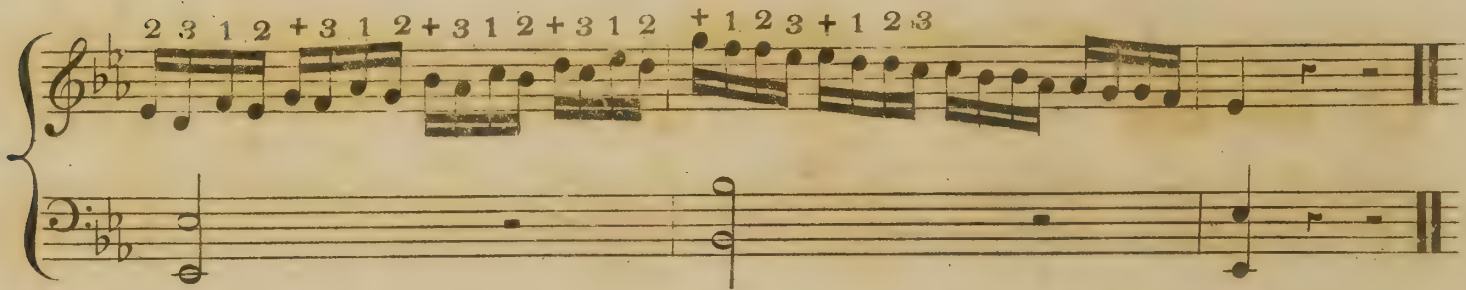
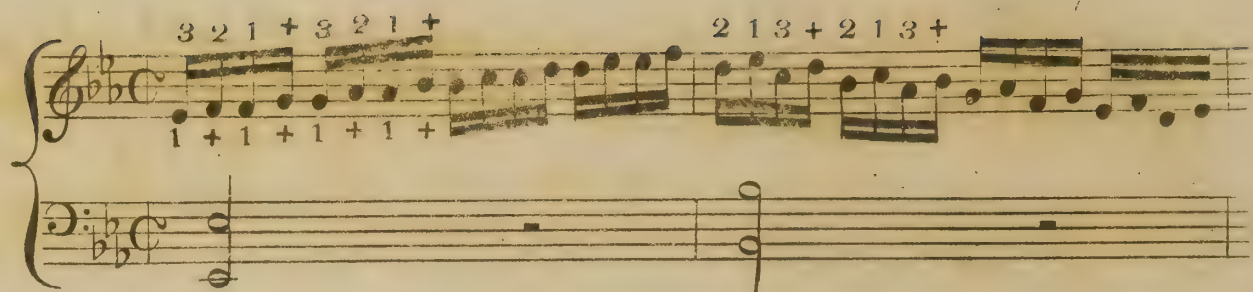
3 x 21 3 x 21  
2 + 1 +





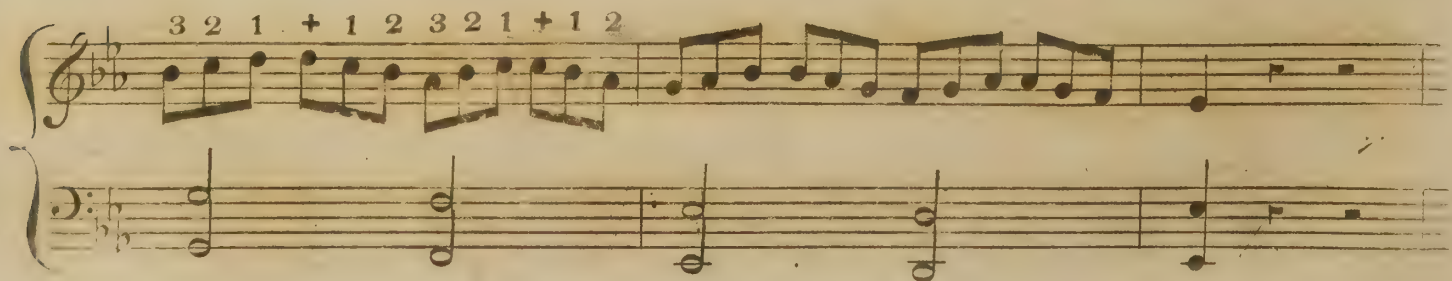
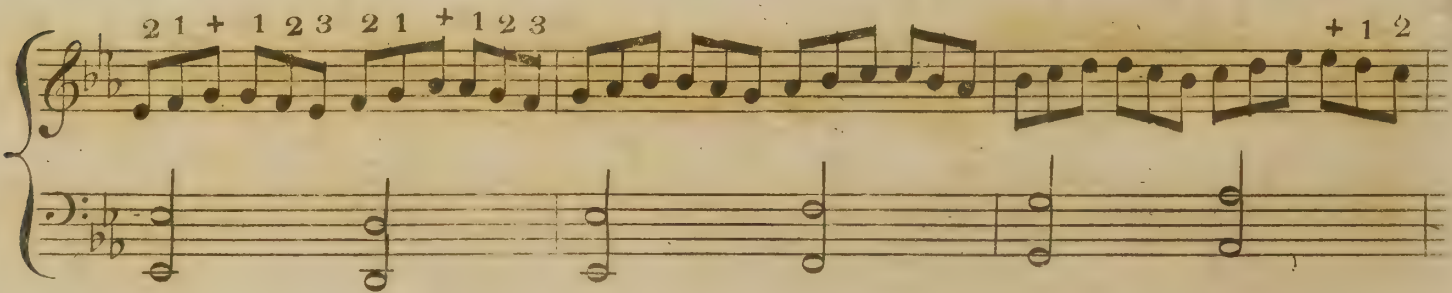
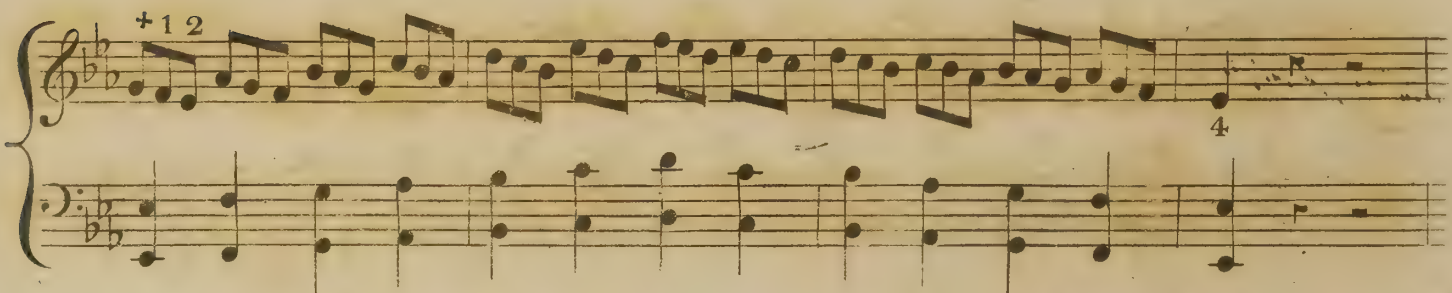
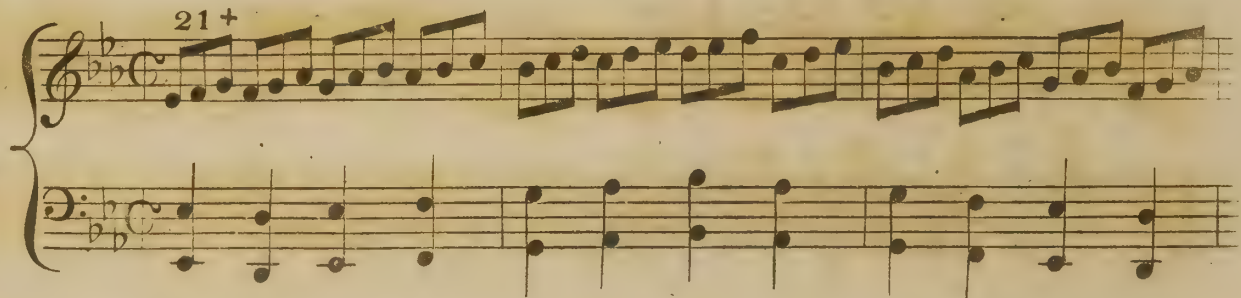
STUDIO

6

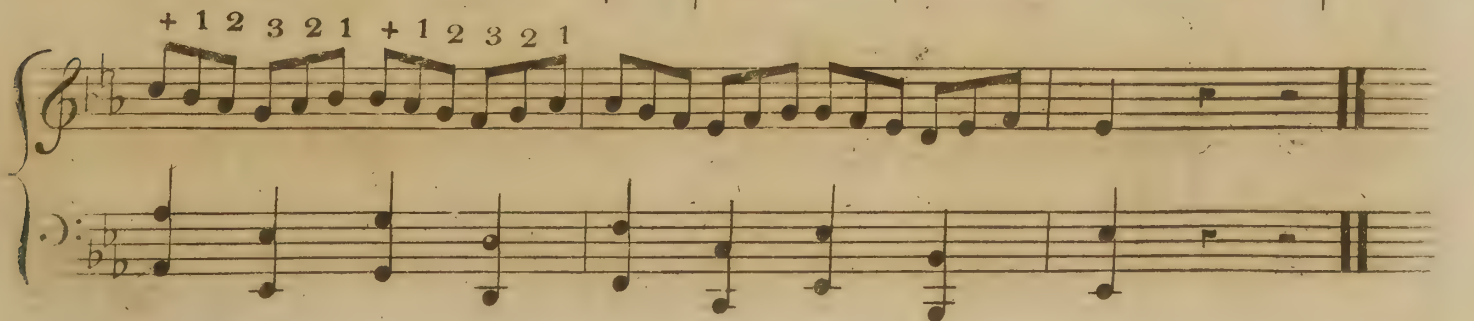
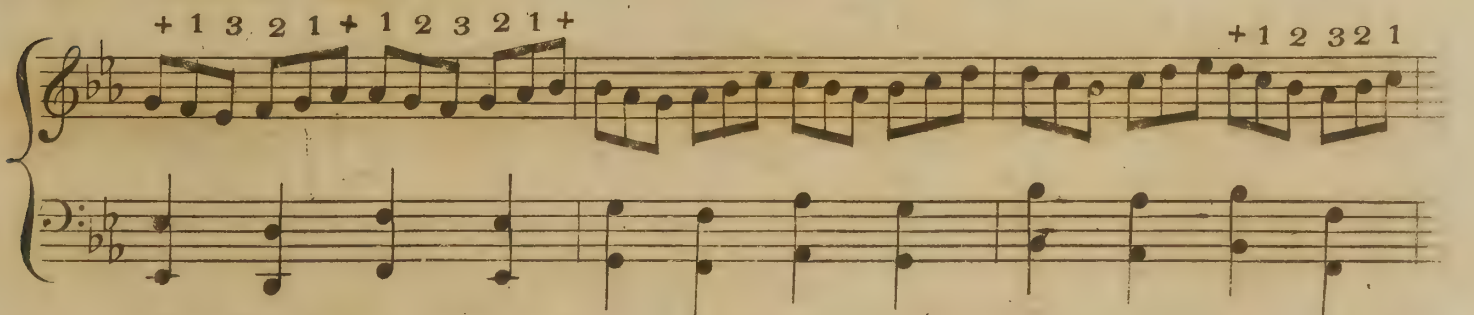
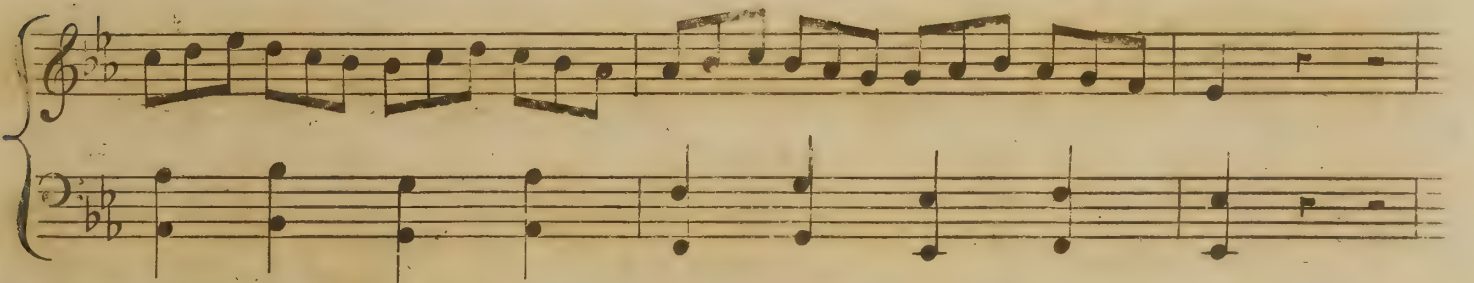
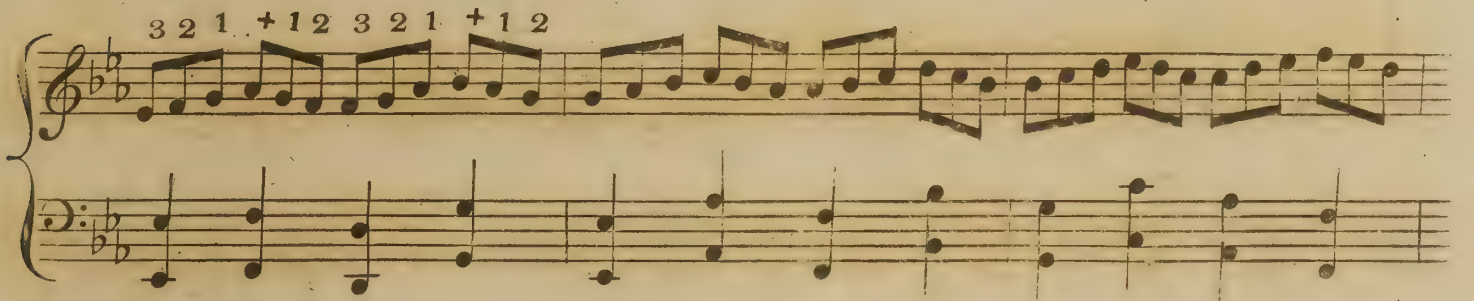
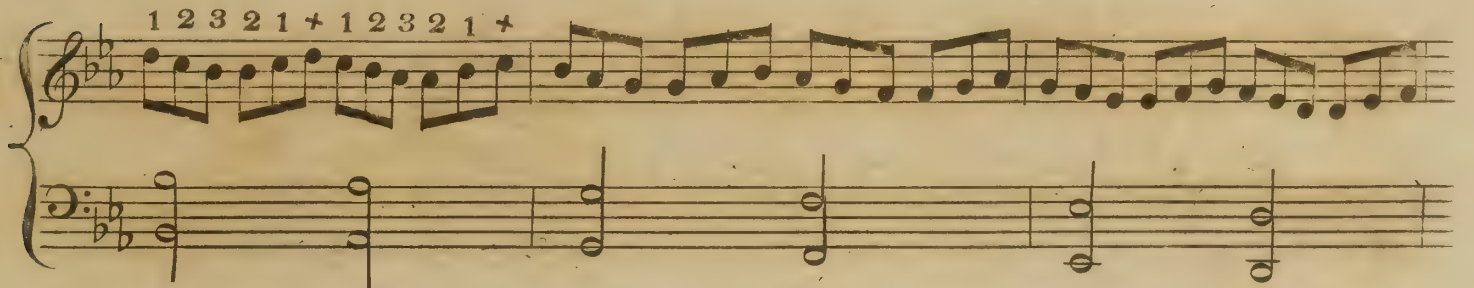


STUDIO

7



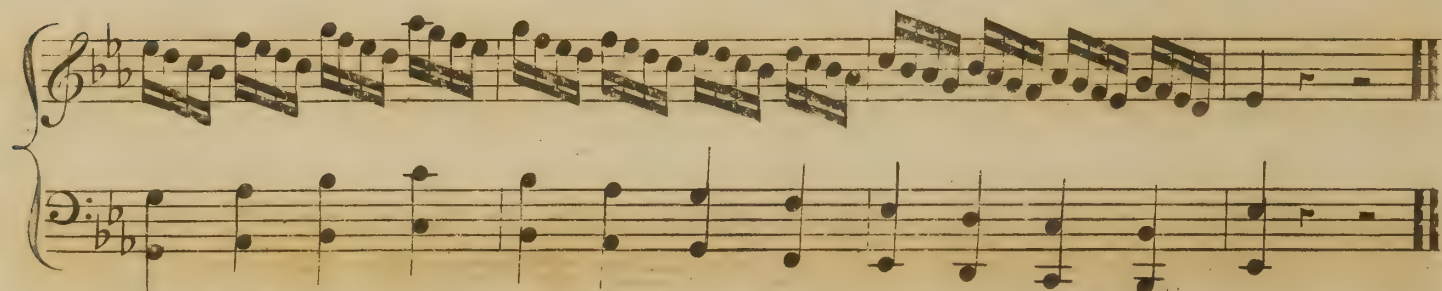
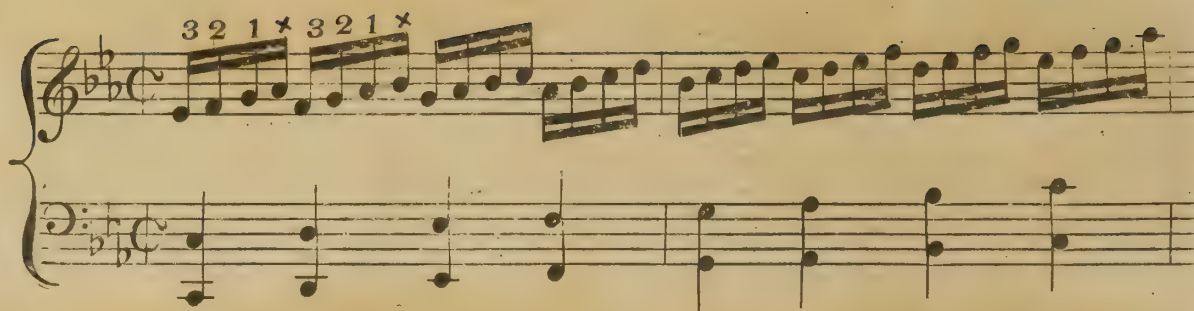






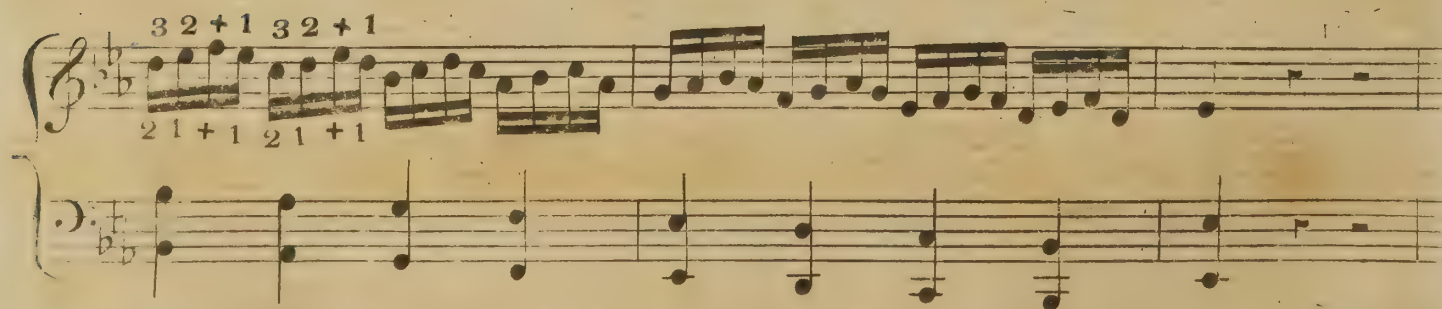
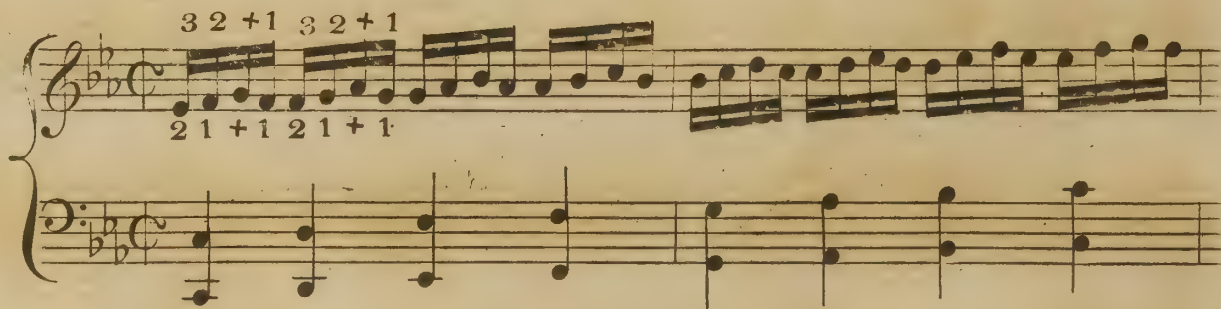
STUDIO

8



STUDIO

9





+ 1 3 2 + 1 3 2

STUDIO 10

2 1 + 1 2 + 1 3 2 1 + 1 2 + 1 3

3 2 + 1 2 + 1 2 3 2 + 1 2 + 1 2



STUDIO

11

4 3 2 1 + 1 2 3 4 3 2 1 + 1 2 3

3 3 2 1 + 1 2 3 3 2 1 +

4 3 2 1 + 1 2 3 4 3 2 1 + 1 2 3

3 3 2 1 + + 1 2 3 3 2 1 +

+ 1 2 3 4 3 2 1 + 1 2 3 4 3 2 1

+ + 1 2 3 3 2 1 + + 1 2 3 3 2 1



First system of musical notation, treble and bass staves. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple harmonic accompaniment of quarter notes.

Second system of musical notation, treble and bass staves. The treble staff continues the eighth-note melody. The bass staff continues the harmonic accompaniment. The system concludes with a double bar line.

STUDIO

12 •

Third system of musical notation, treble and bass staves. The treble staff features complex sixteenth-note passages with fingerings: 321+1+321+1+ and +1+123. The bass staff continues the harmonic accompaniment.

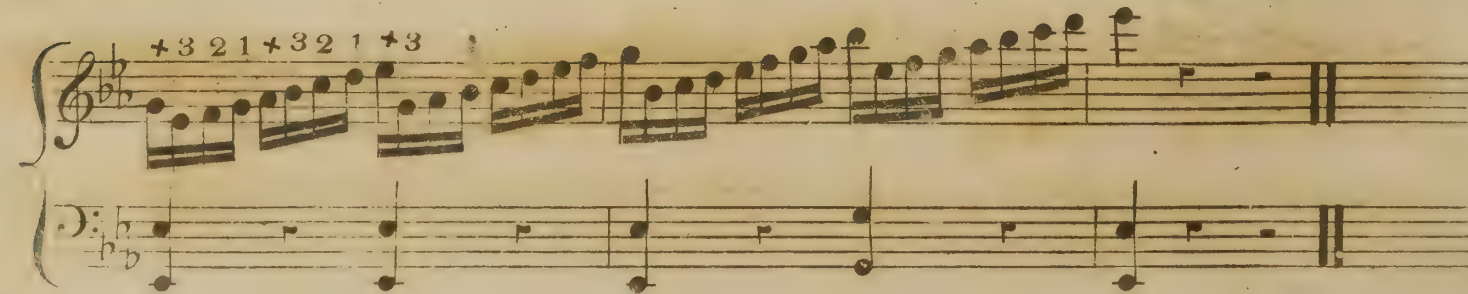
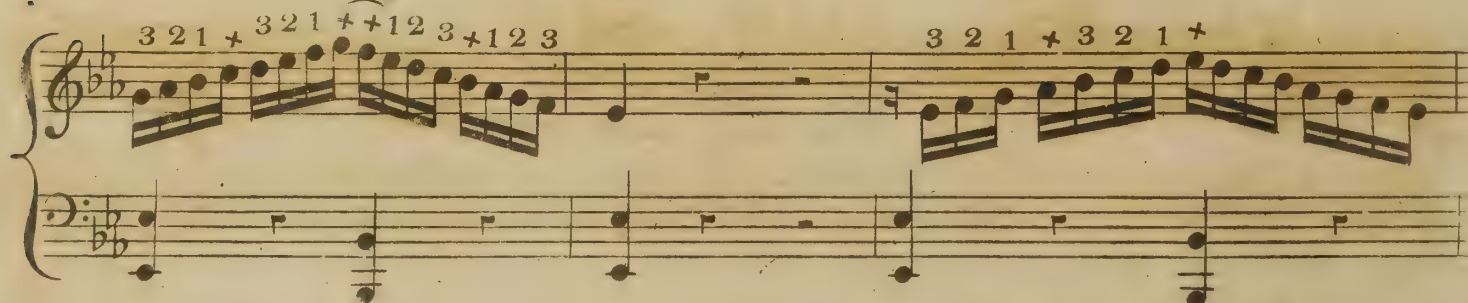
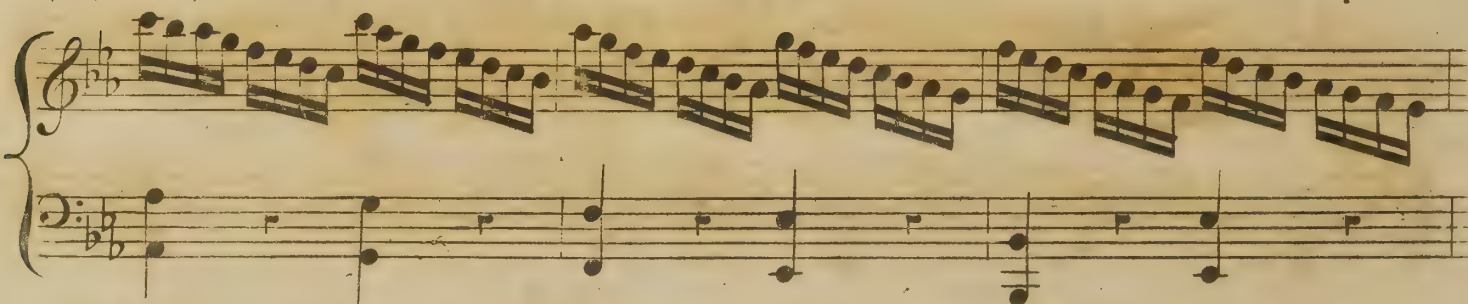
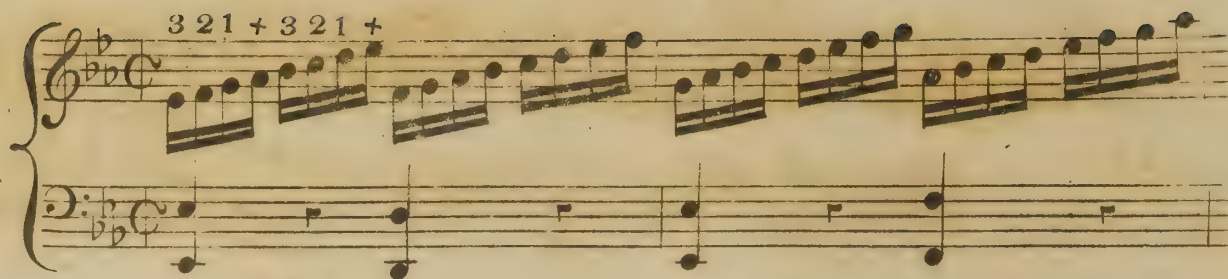
Fourth system of musical notation, treble and bass staves. The treble staff continues the complex sixteenth-note passages with fingerings: 321+1+ and +1+123. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation, treble and bass staves. The treble staff continues the complex sixteenth-note passages with a fingering of 321+1+. The bass staff continues the harmonic accompaniment.

Sixth system of musical notation, treble and bass staves. The treble staff continues the complex sixteenth-note passages with a fingering of +1+123. The bass staff continues the harmonic accompaniment. The system concludes with a double bar line.



STUDIO  
13





STUDIO  
14

STUDIO 14 is a musical exercise in G-flat major (two flats) and common time. It consists of two systems. The first system has a piano part with a treble and bass staff and a voice part with a single staff. The piano part features a complex melodic line with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-3, and articulations by '+' signs. The voice part provides a simple harmonic accompaniment. The second system continues the piano part's melodic development, ending with a double bar line. The piano part's melody is highly technical, involving rapid runs and slurs.

STUDIO  
15

STUDIO 15 is a musical exercise in G-flat major (two flats) and common time. It consists of two systems. The first system has a piano part with a treble and bass staff and a voice part with a single staff. The piano part features a complex melodic line with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-3, and articulations by '+' signs. The voice part provides a simple harmonic accompaniment. The second system continues the piano part's melodic development, ending with a double bar line. The piano part's melody is highly technical, involving rapid runs and slurs.

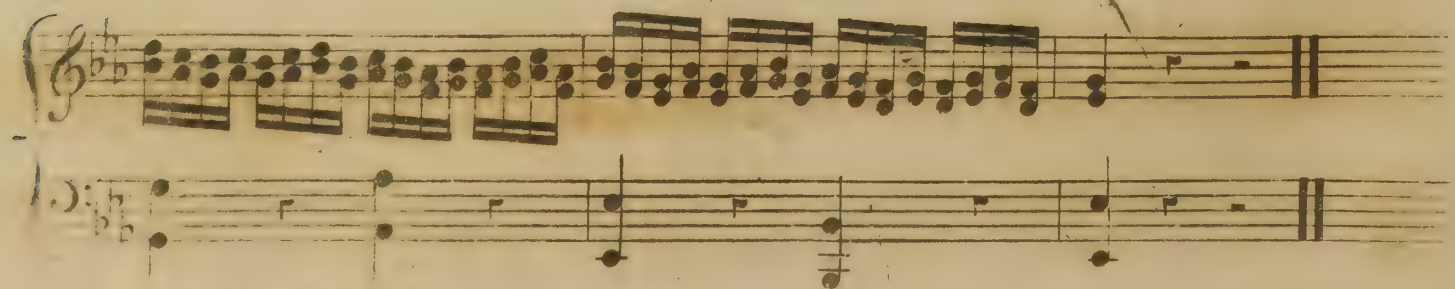
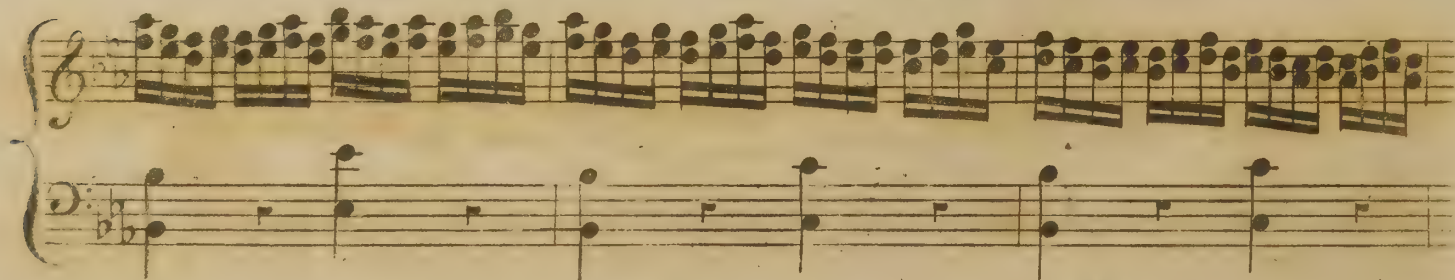


STUDIO  
16

1 + + + 1 + + +  
3 2 1 2 3 1 2 3



\* \* 1 \* 1 \* + 2  
1 2 3 2 3 2 1 3



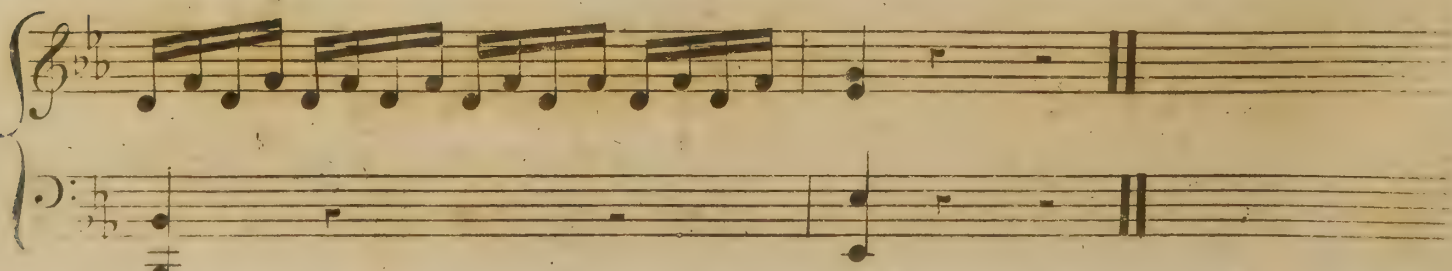
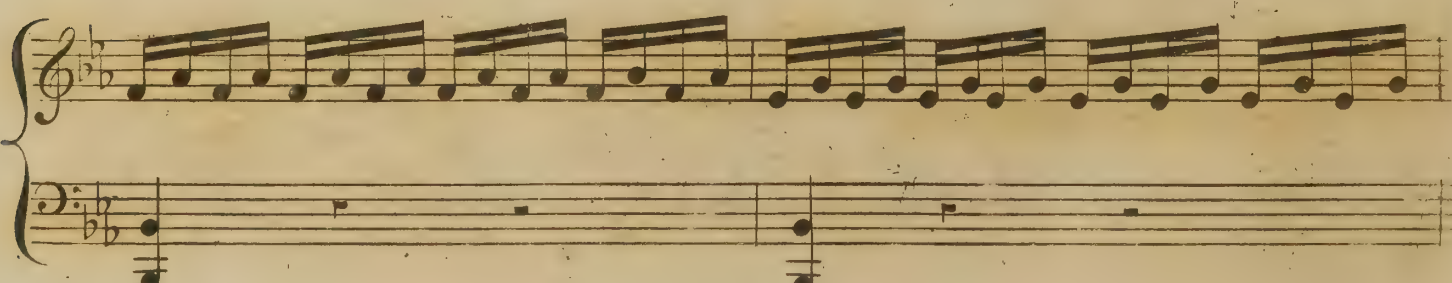
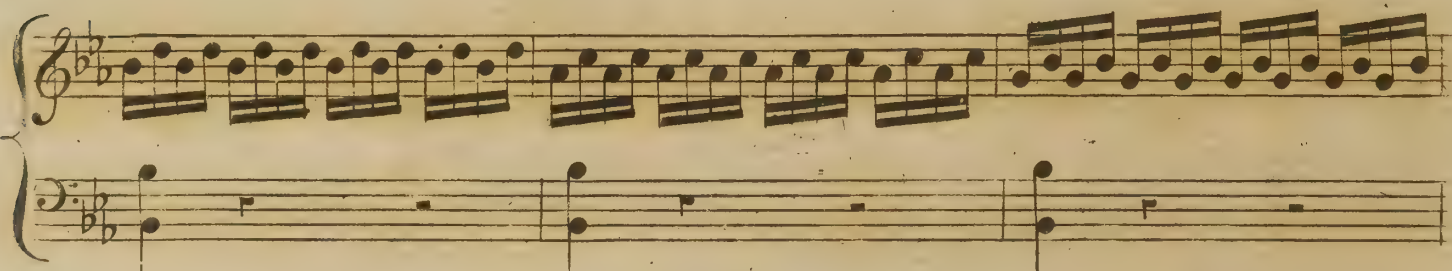
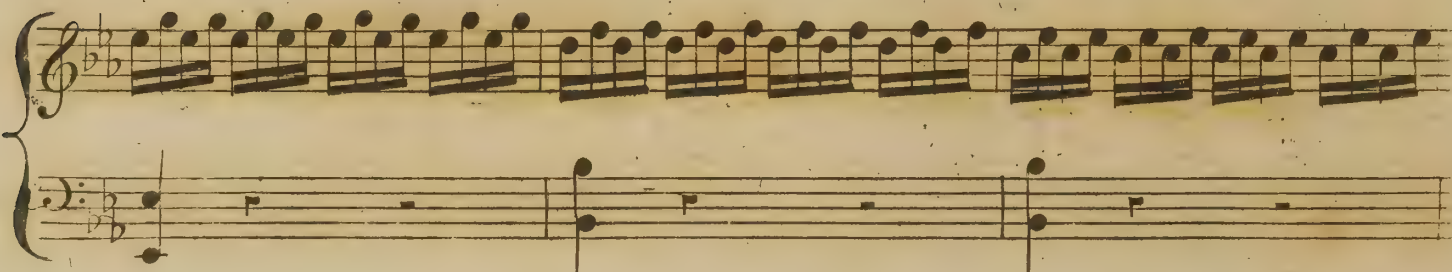
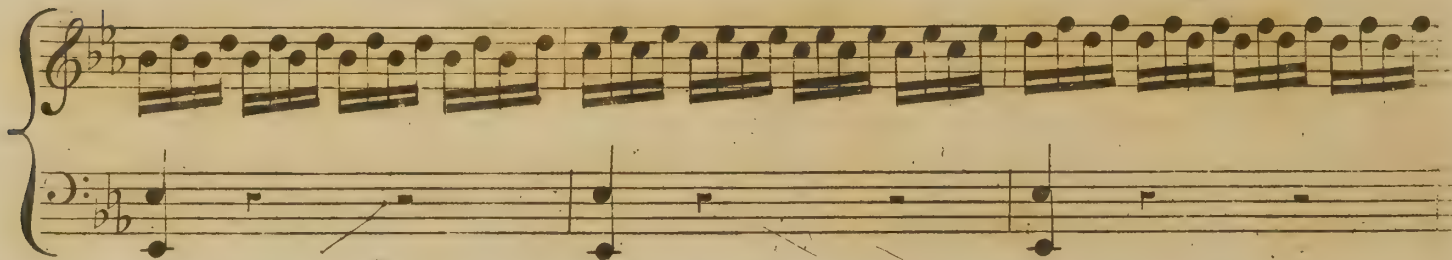


STUDIO

17

The musical score is written for piano and consists of six systems. Each system has a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is common time (C). The first system includes a triplet of eighth notes in the treble staff, marked with a bracket and the numbers '+2 1 3'. The melody in the treble staff is a continuous eighth-note pattern, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The subsequent systems follow a similar pattern, with the treble staff playing a more complex eighth-note melody and the bass staff providing a steady accompaniment.







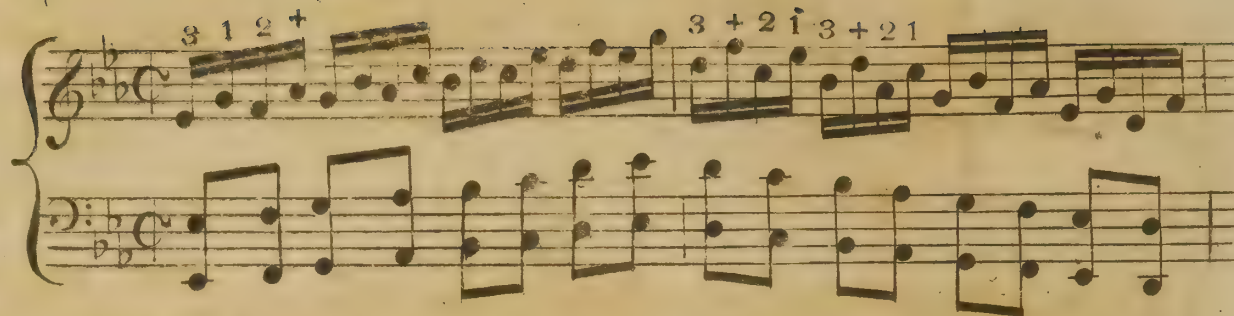
STUDIO  
18

The image displays a piano exercise score for 'STUDIO 18'. It consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. Specific fingering patterns are highlighted with plus signs and numbers: +312+312, +2 13+213, +213, +2 13, 2+31, +231 +231, 2+13, and 2+13. The piece concludes with a double bar line at the end of the sixth system.



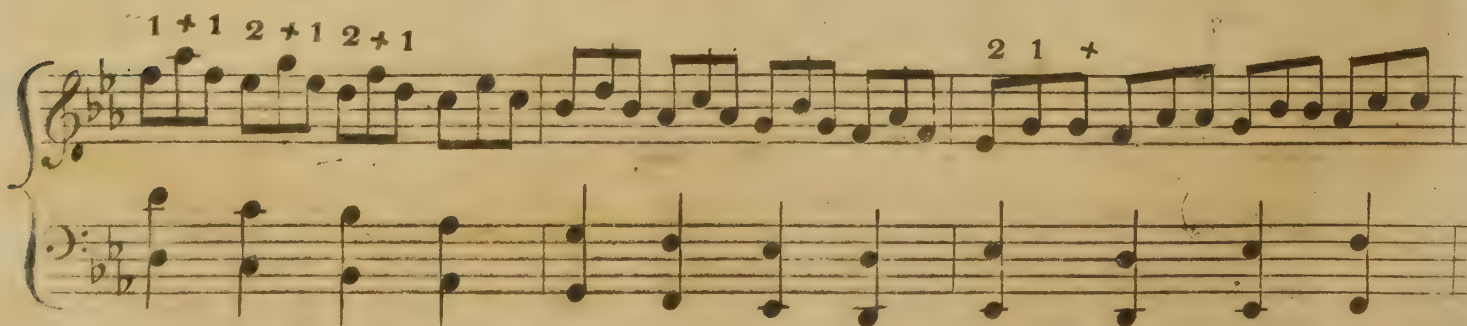
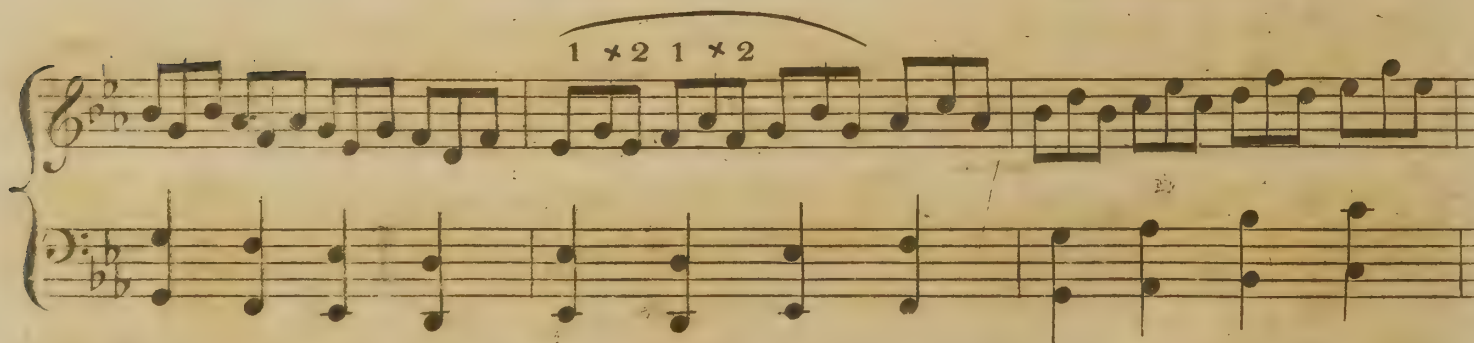
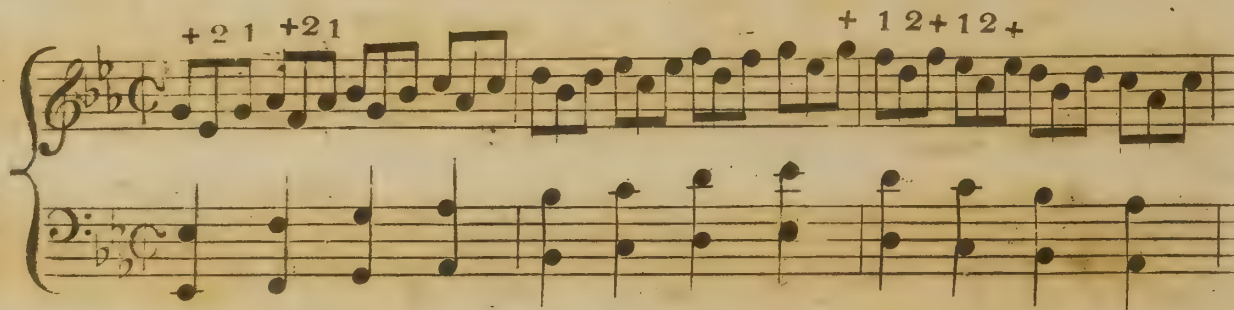
## STUDIO.

19

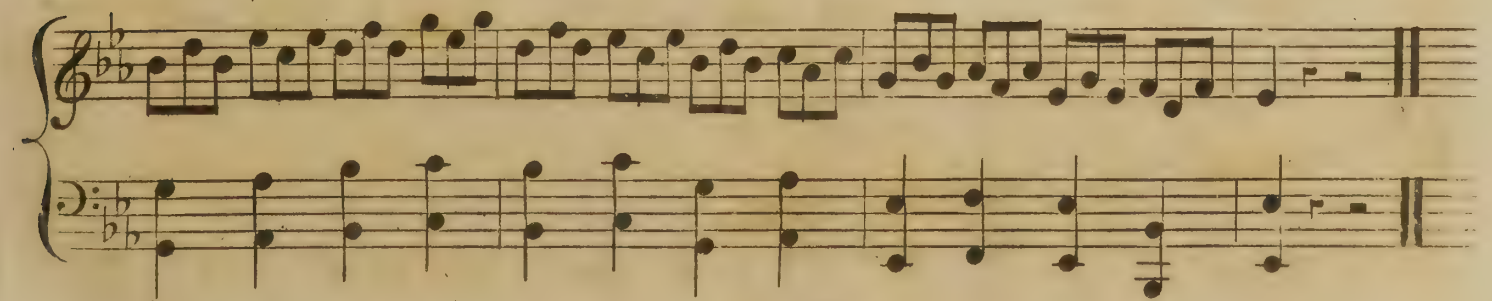
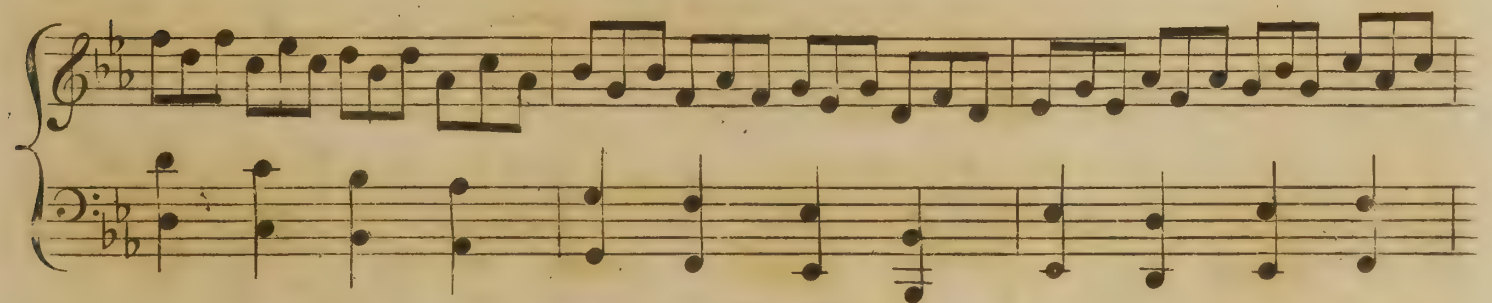
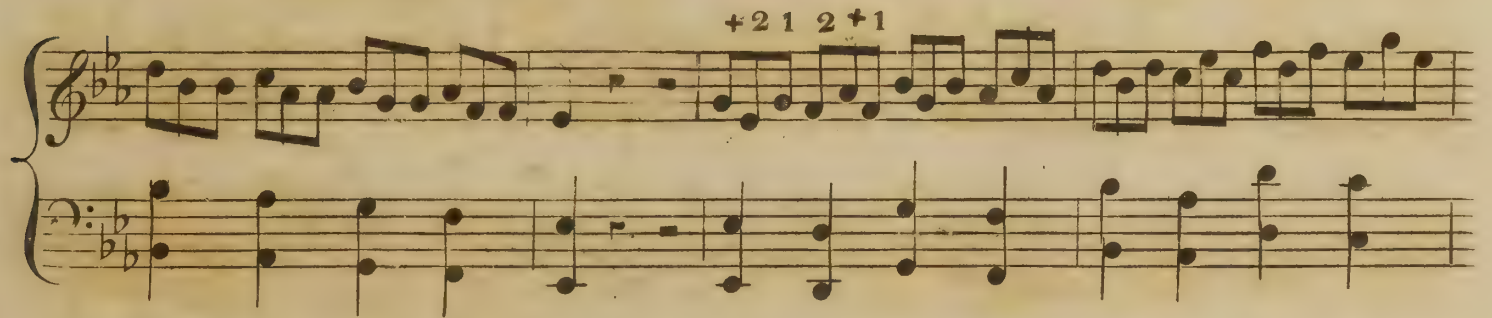
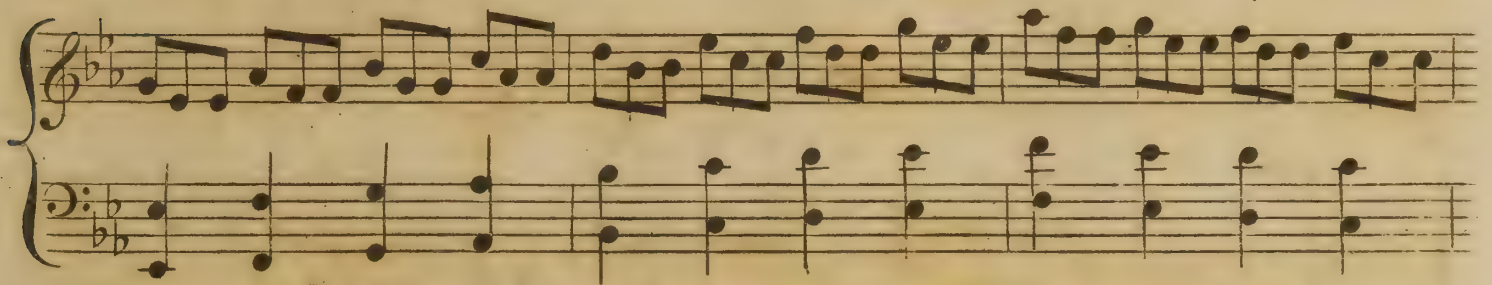
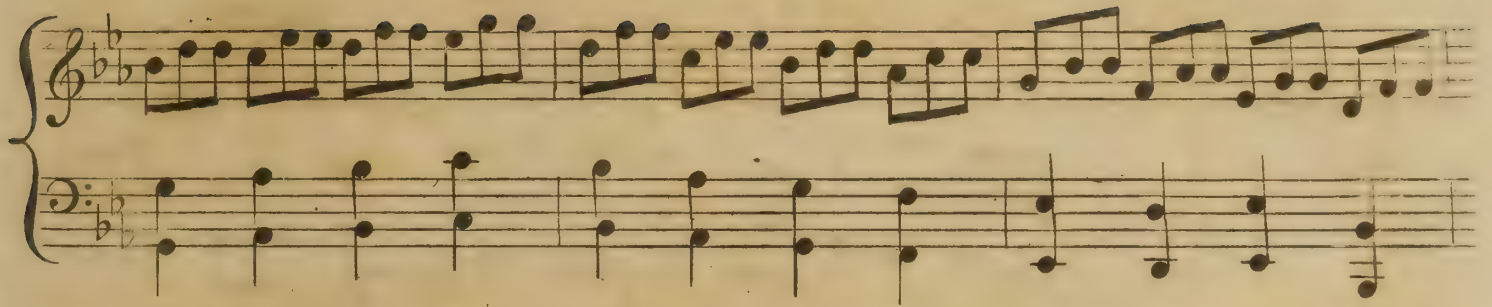


## STUDIO.

20



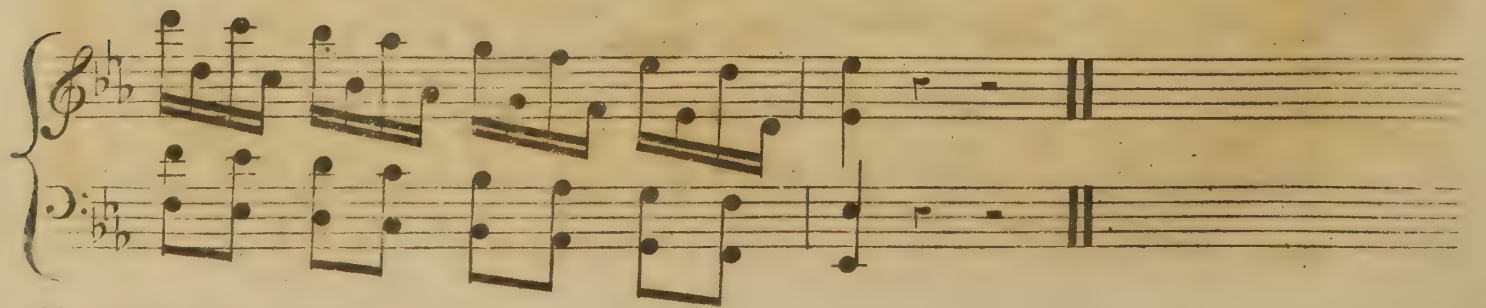
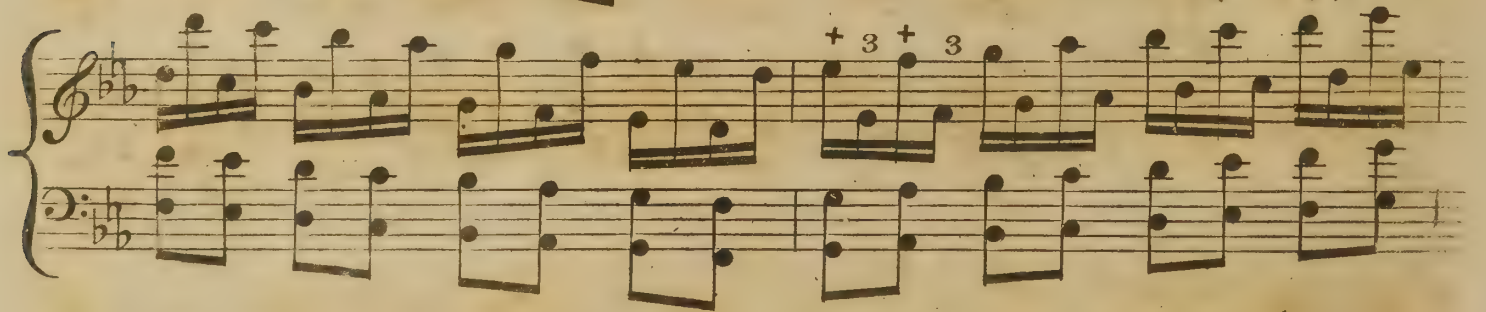
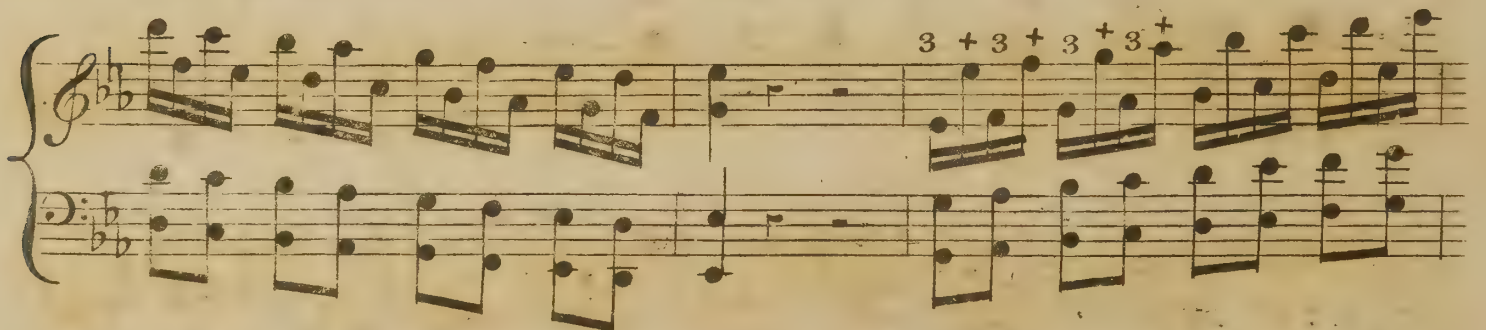
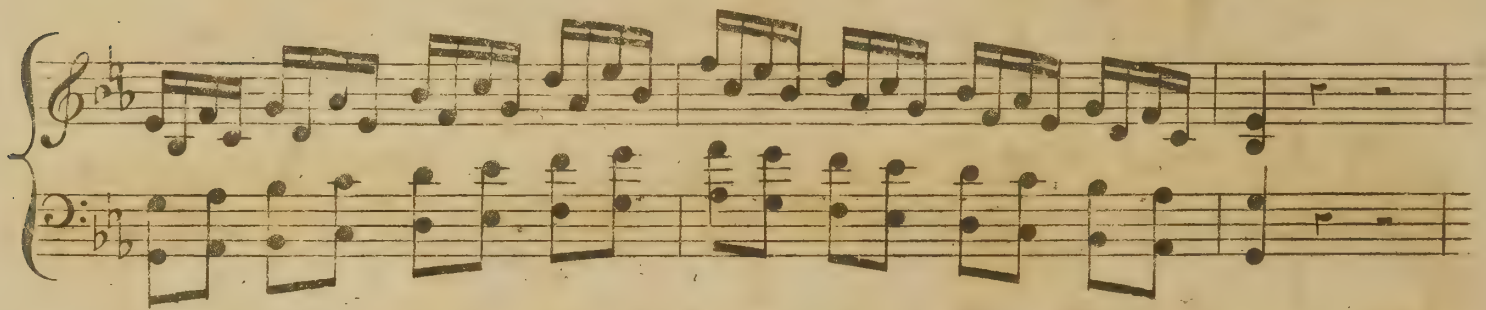






STUDIO

21





STUDIO.

22

First system of Studio 22. Treble staff:  $\text{+ 3 1}$   $\text{+ 3 1}$ . Bass staff: simple accompaniment.

Second system of Studio 22. Treble staff:  $\text{1 3 + 1 3 +}$   $\text{2 + 3 2 + 3}$ . Bass staff: simple accompaniment.

Third system of Studio 22. Treble staff: melodic line. Bass staff: simple accompaniment.

STUDIO.

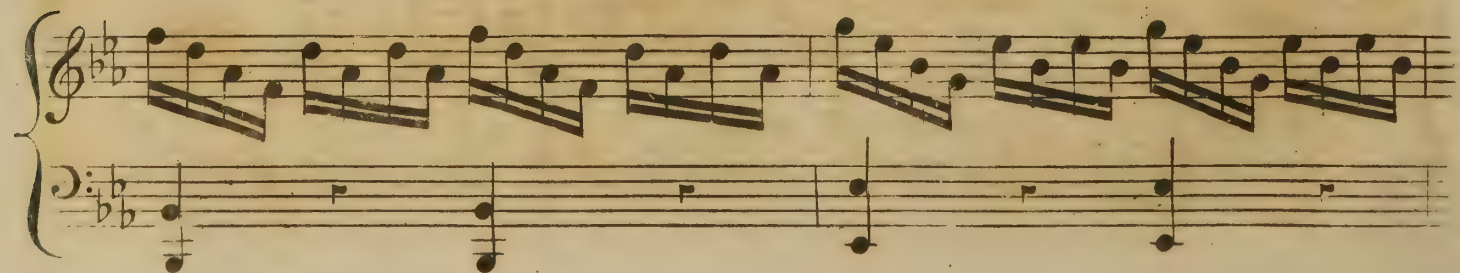
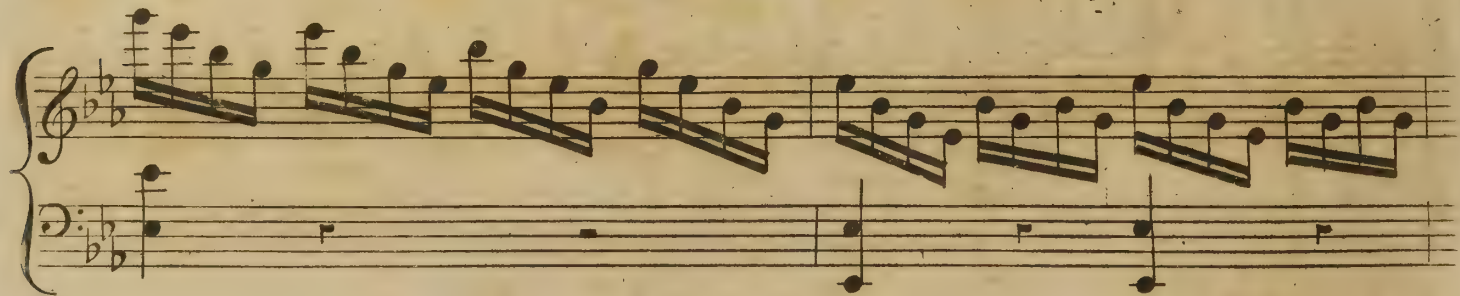
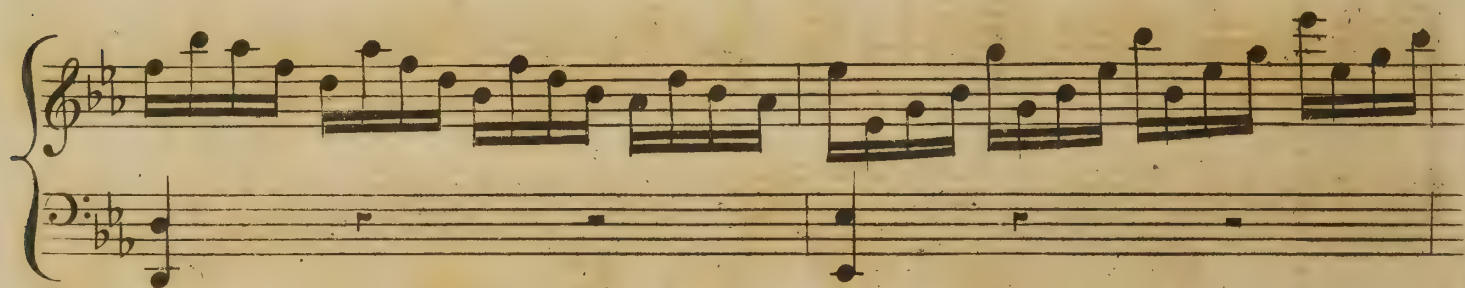
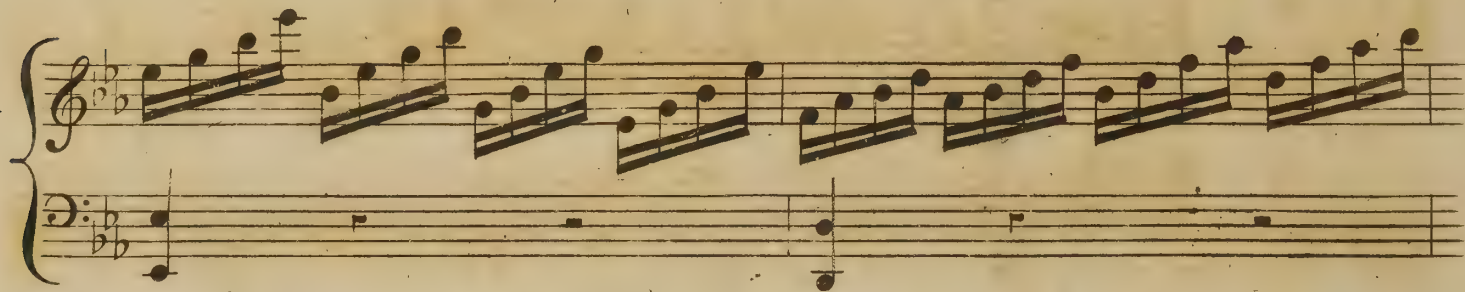
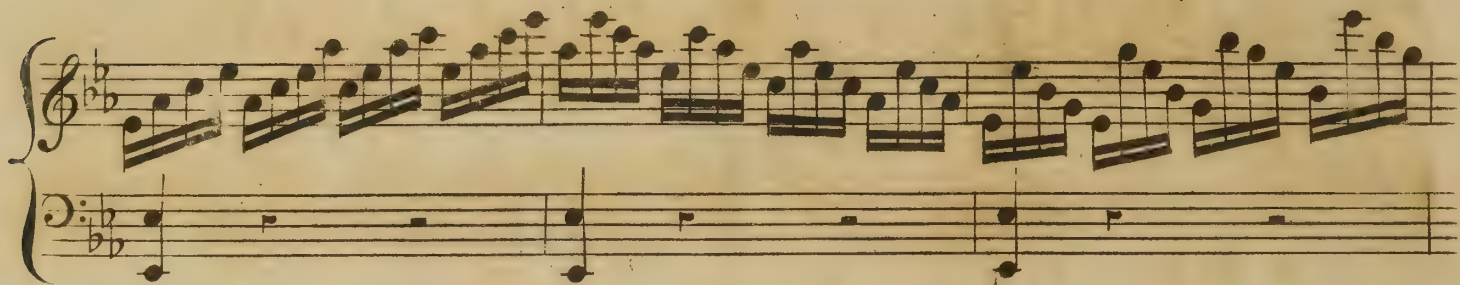
23

First system of Studio 23. Treble staff:  $\text{+ 3 2 +}$   $\text{+ 3 2 +}$   $\text{+ 2 3 +}$ . Bass staff: simple accompaniment.

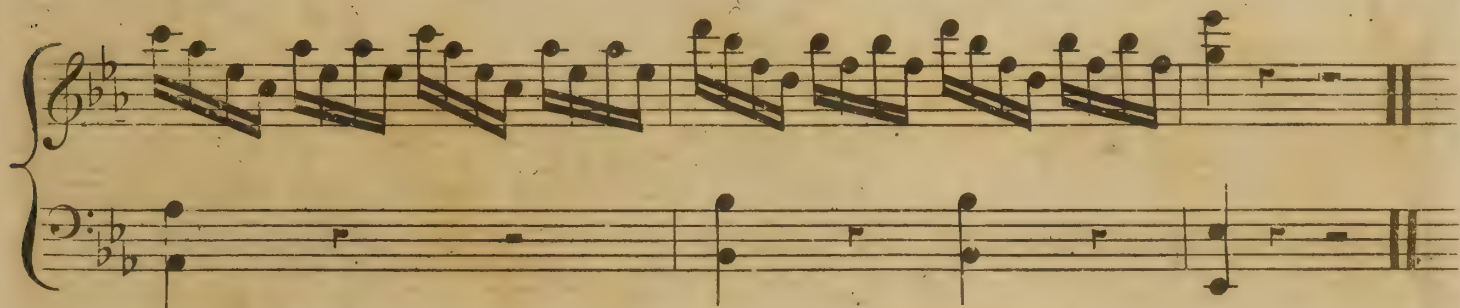
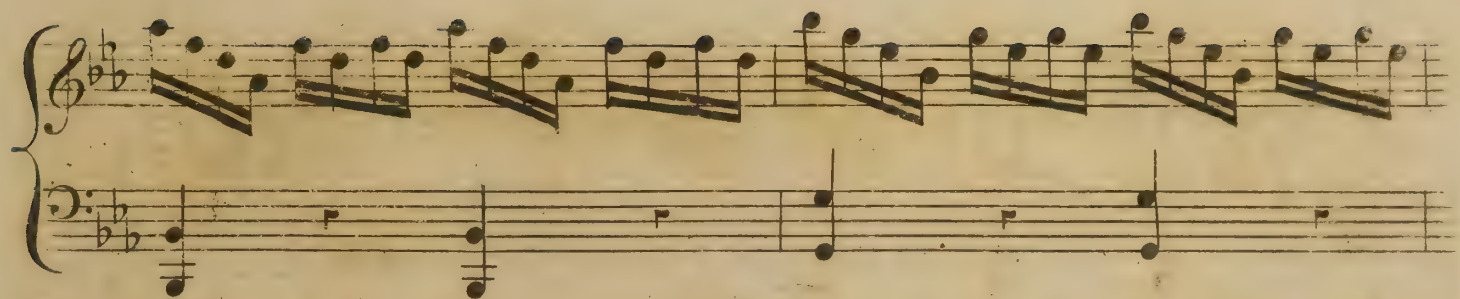
Second system of Studio 23. Treble staff:  $\text{2 1 + 3 2 1 + 3}$   $\text{3 + 1 2 3 + 1 2}$ . Bass staff: simple accompaniment.



STUDIO  
24

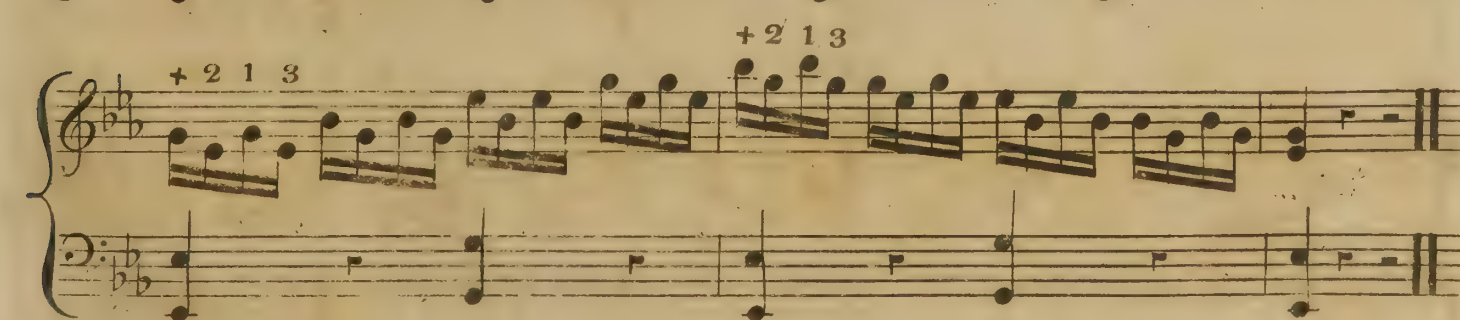
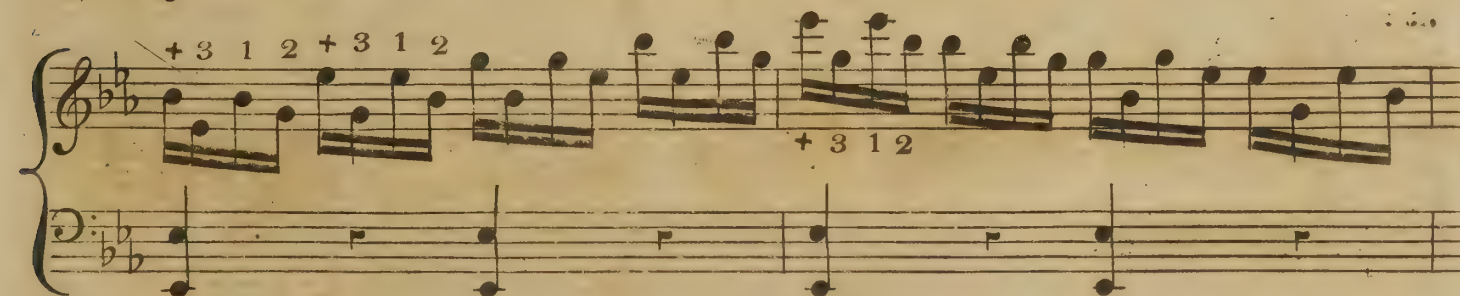
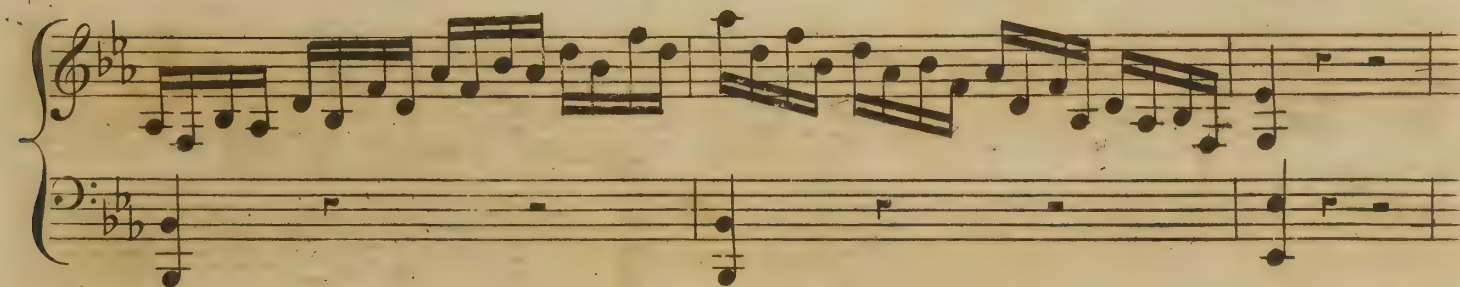
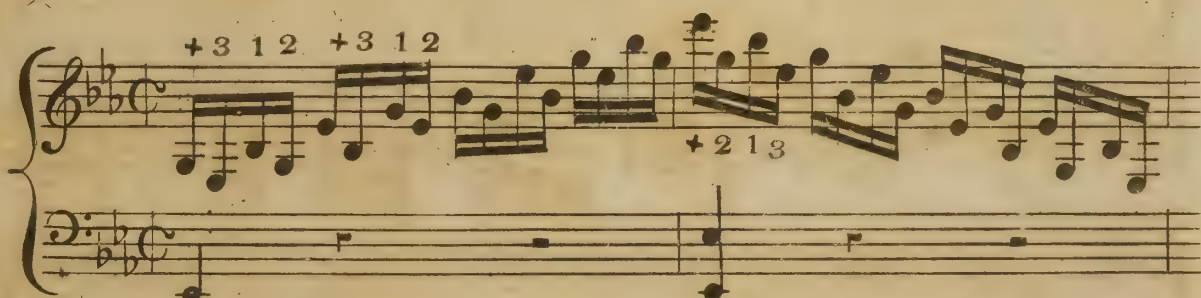






STUDIO

2510





STUDIO

26

First system of Studio 26, measures 1-4. The treble staff contains a complex melodic line with many beamed sixteenth notes. Fingerings are indicated by numbers 1-4 and 'x' for natural. The bass staff provides a simple harmonic accompaniment with quarter notes.

STUDIO

27

First system of Studio 27, measures 1-4. The treble staff features a more complex melodic line with many beamed sixteenth notes and triplets. Fingerings are indicated by numbers 1-4 and 'x' for natural. The bass staff provides a simple harmonic accompaniment with quarter notes.



STUDIO  
25

This musical score, titled "STUDIO 25", is a piano accompaniment piece in B-flat major (two flats) and 3/4 time. It consists of six systems of music, each with a grand staff (treble and bass clef). The notation is characterized by frequent sixteenth-note patterns in the right hand and sustained chords or single notes in the left hand. Fingerings are indicated by numbers 1-5, and accents are marked with 'x'. The piece concludes with a double bar line at the end of the sixth system.

System 1: Treble clef has a triplet of eighth notes (2 1 x 2 1 x) and a triplet of sixteenth notes (3 3). Bass clef has a triplet of eighth notes (3 3).

System 2: Treble clef has a triplet of eighth notes (\* 1 2). Bass clef has a triplet of eighth notes (3 3).

System 3: Treble clef has a triplet of eighth notes (1 x). Bass clef has a triplet of eighth notes (2 2).

System 4: Treble clef has a triplet of eighth notes (x 2 1). Bass clef has a triplet of eighth notes (3 3).

System 5: Treble clef has a triplet of eighth notes (x 2 1). Bass clef has a triplet of eighth notes (3 3).

System 6: Treble clef has a triplet of eighth notes (3 3). Bass clef has a triplet of eighth notes (3 3).



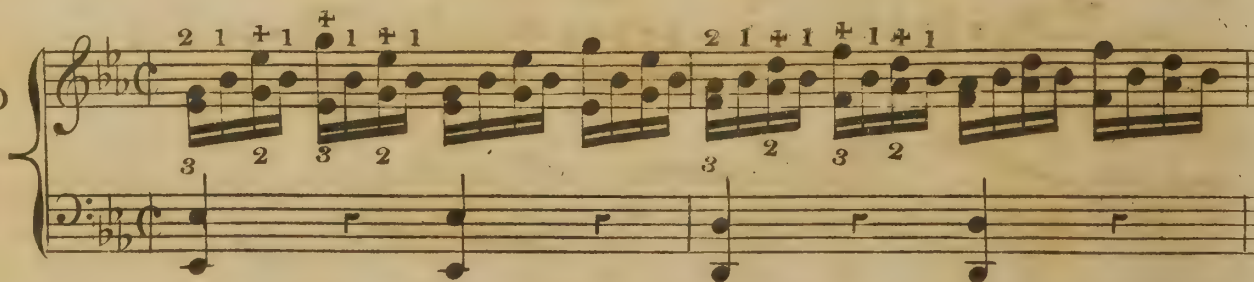
STUDIO

29



STUDIO

30









*A Short Method of Proceeding by Modulation, through all the*

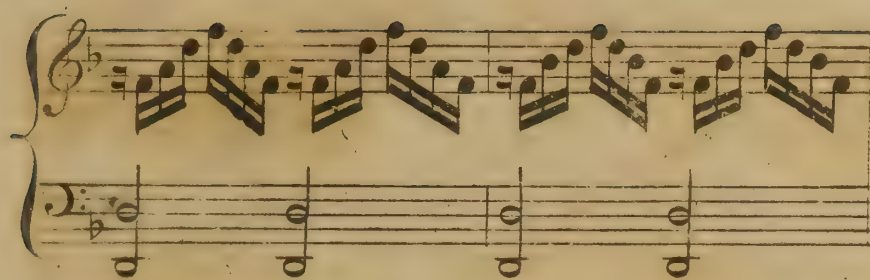
*Keys, Majors, & Relative Minors.*

Persons who are not exercised in the Modulations, instead of being guided by the change of Key mark'd at the beginning of each line, are to be guided by the Column which divides the Bars, and by the directions placed in the interlineations concerning the Notes which must be play'd on Strings differing from those figured in the Notes, such as F. Sharp, instead of G. Flat, B. Natural, instead of C. Flat, &c. When fasten the Pedal, is mentioned, fix it to the Instrument; when it is said, press the Pedal, it will be sufficient to place the Foot upon it, which must be removed the instant that you meet with the Words, let go the Pedal.

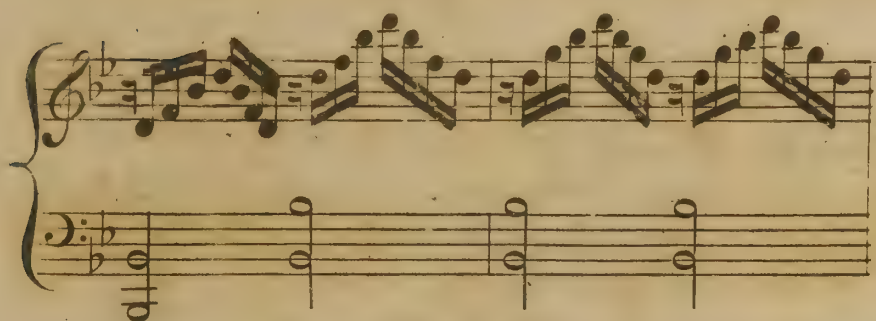
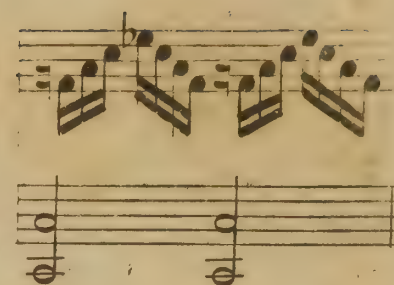
Fasten the A. E. and B. pedals to go into the Key of C. Major.

	<p>press the G pedal. to go into <b>A. MINOR.</b></p>	
	<p>let go the G pedal unfasten the B to go into <b>F. MAJOR.</b></p>	
	<p>press the C pedal to go into <b>D. MINOR.</b></p>	

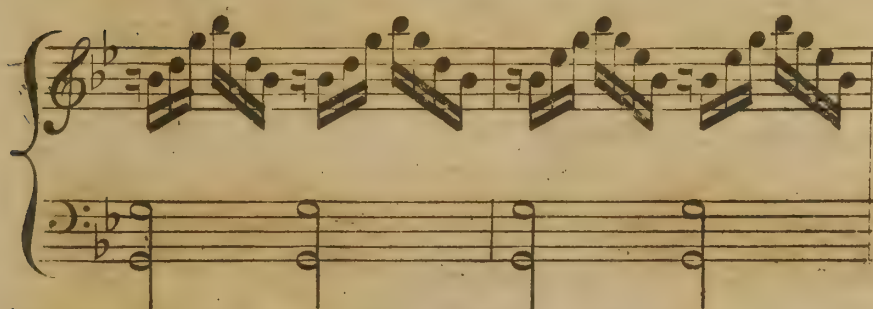
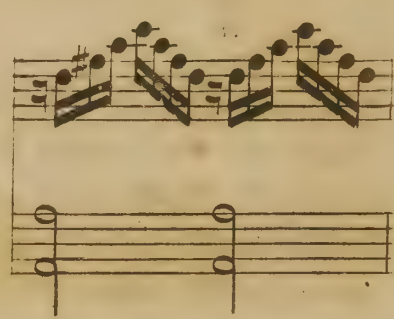




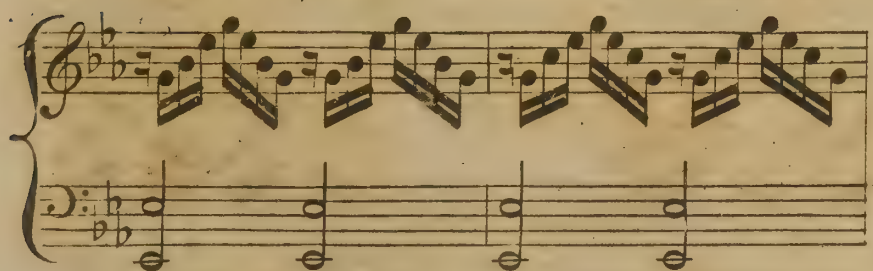
let go the C pedal  
unfasten the E  
to go into  
**Bb. MAJOR.**



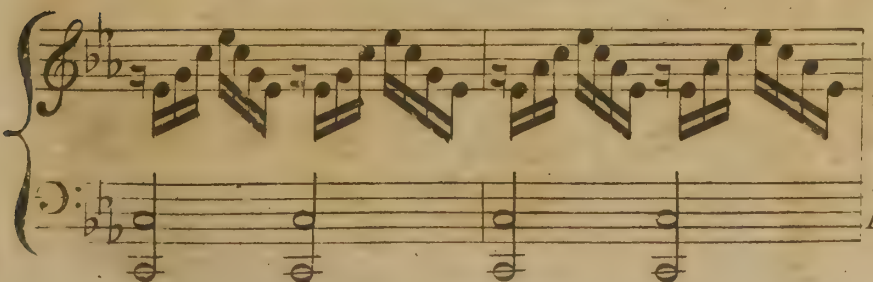
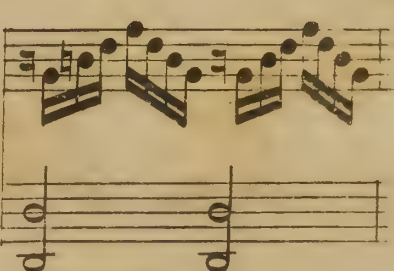
press the F pedal  
to go into  
**G. MINOR.**



let go the F pedal  
unfasten the A  
to go into  
**Eb. MAJOR.**



press the B pedal  
to go into  
**C. MINOR.**



let go the B pedal  
press that of C#  
instead of Db  
to go into  
**Ab. MAJOR.**





let go the C pedal

press the E pedal

to go into

**F. MINOR**

press C# instead of Db

let go the E pedal

press that of F#

instead of Gb

to go into

**D, MAJOR**

press C# instead of Db

let go the F pedal

let go the C pedal

press that of A

to go into

**Bb. MINOR**

fasten the C, you always perform C# instead of Db

let go the A

press F# instead of Gb

let go the F pedal

press that of Bb


instead of Cb

to go into

**G, MAJOR**



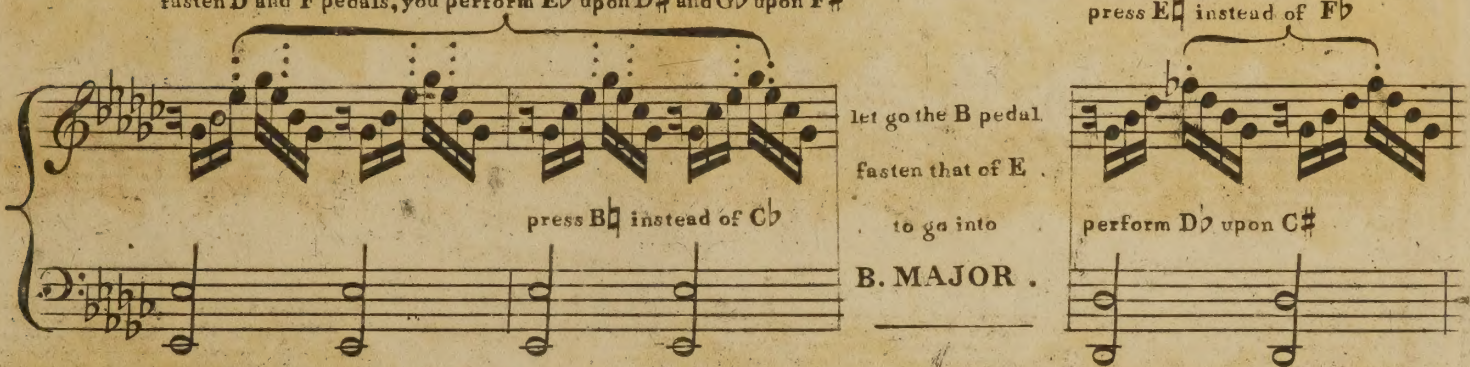
press the F# instead of Gb



let go the F pedal  
to go into  
**Eb. MINOR .**

perform the D upon its natural strings,  
without taking off the C pedal.

fasten D and F pedals, you perform Eb upon D# and Gb upon F#



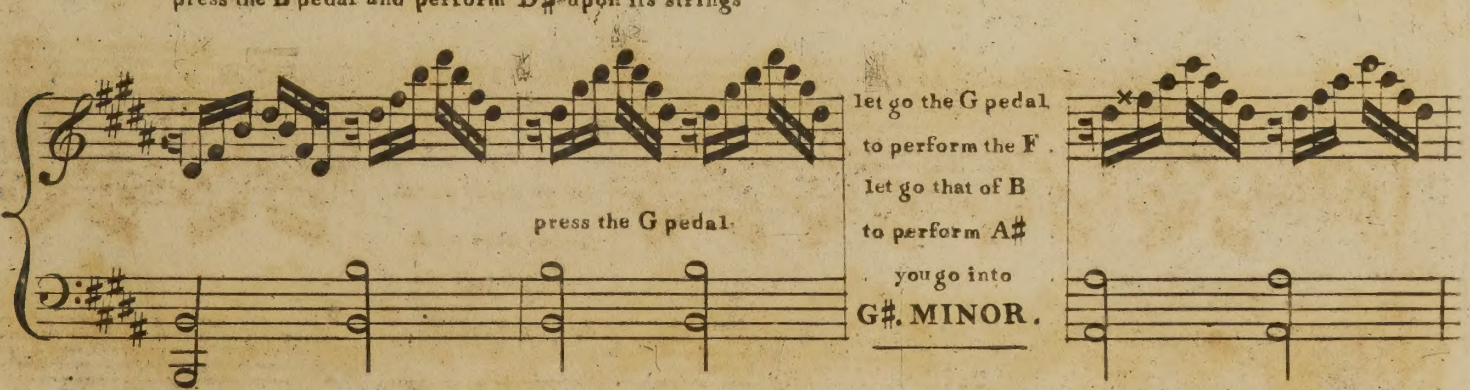
let go the B pedal  
fasten that of E  
to go into  
**B. MAJOR .**

press Bb instead of Cb

press Eb instead of Fb

perform D on C#

press the B pedal and perform D# upon its strings



let go the G pedal  
to perform the F  
let go that of B  
to perform A#  
you go into  
**G#. MINOR .**

press the G pedal.

fasten the two pedals B and G.



fasten the A pedal  
and you will be in  
**E. MAJOR .**

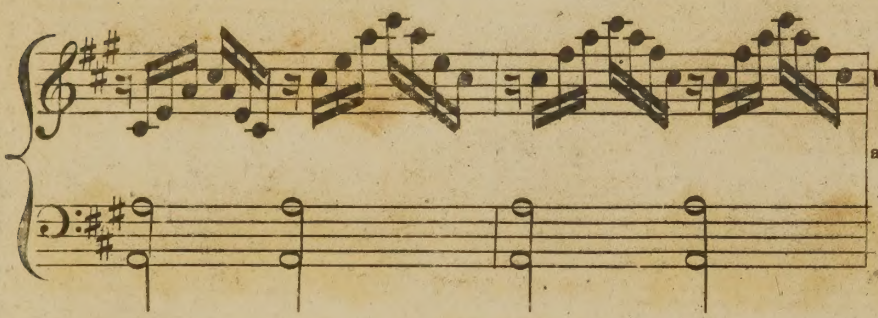





Unfasten the C pedal  
to perform B#  
but put it down again  
to go into  
C#. MINOR.



Unfasten the D pedal  
to go into  
A. MAJOR.



Unfasten the F pedal  
to perform E#  
and put it down again  
to go into  
F#. MINOR.



Unfasten the G pedal  
to go into  
D. MAJOR.



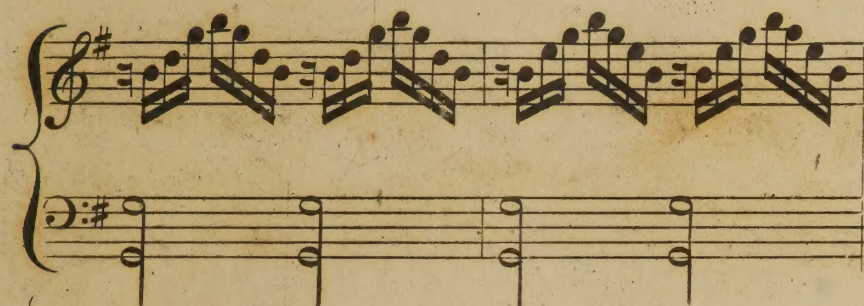
Unfasten the B pedal  
to perform A#  
but put it down again  
to go into  
B. MINOR.



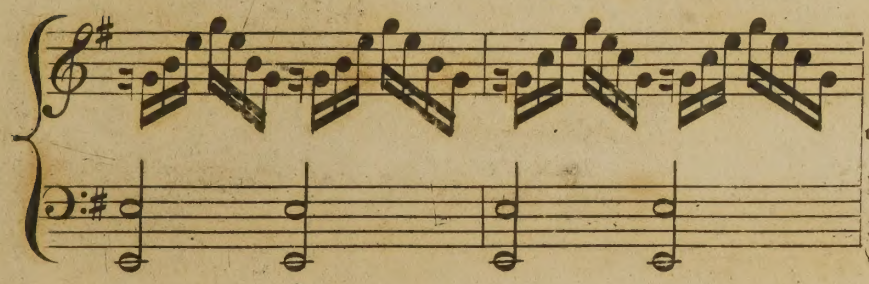





Unfasten the C pedal  
to go into  
**G. MAJOR.**



press the D pedal  
to go into  
**E $\flat$ . MINOR.**



let go the D pedal  
unfasten the F  
to return to C major  
the primitive key  
you began with.

